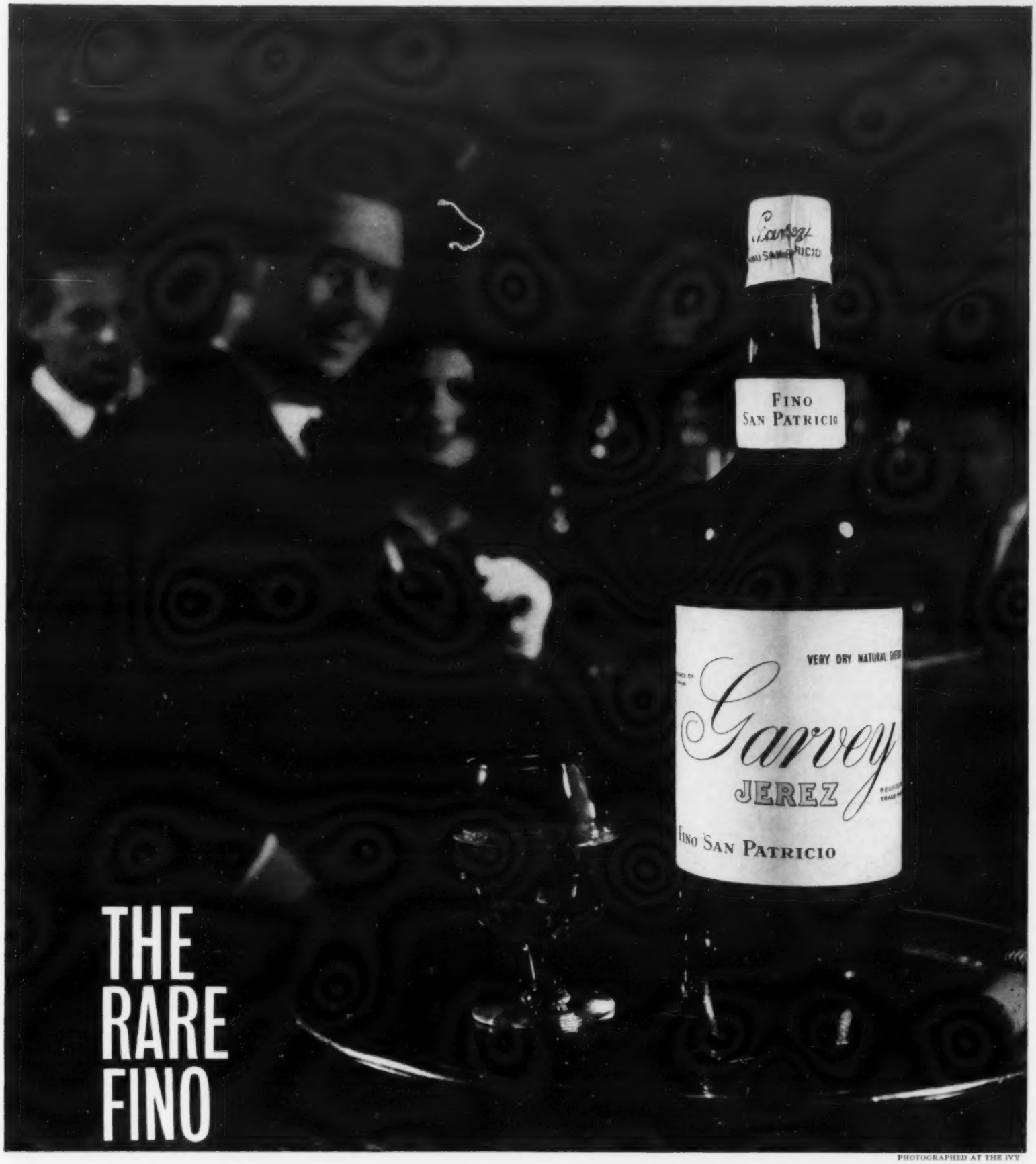

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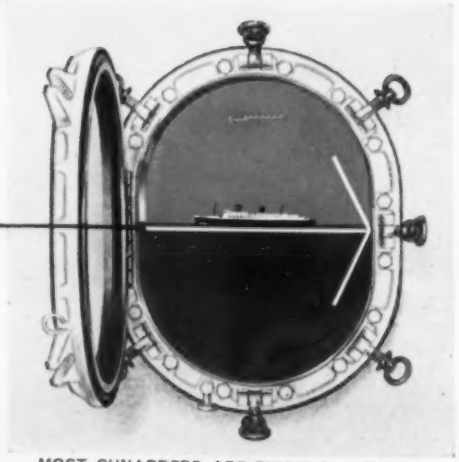

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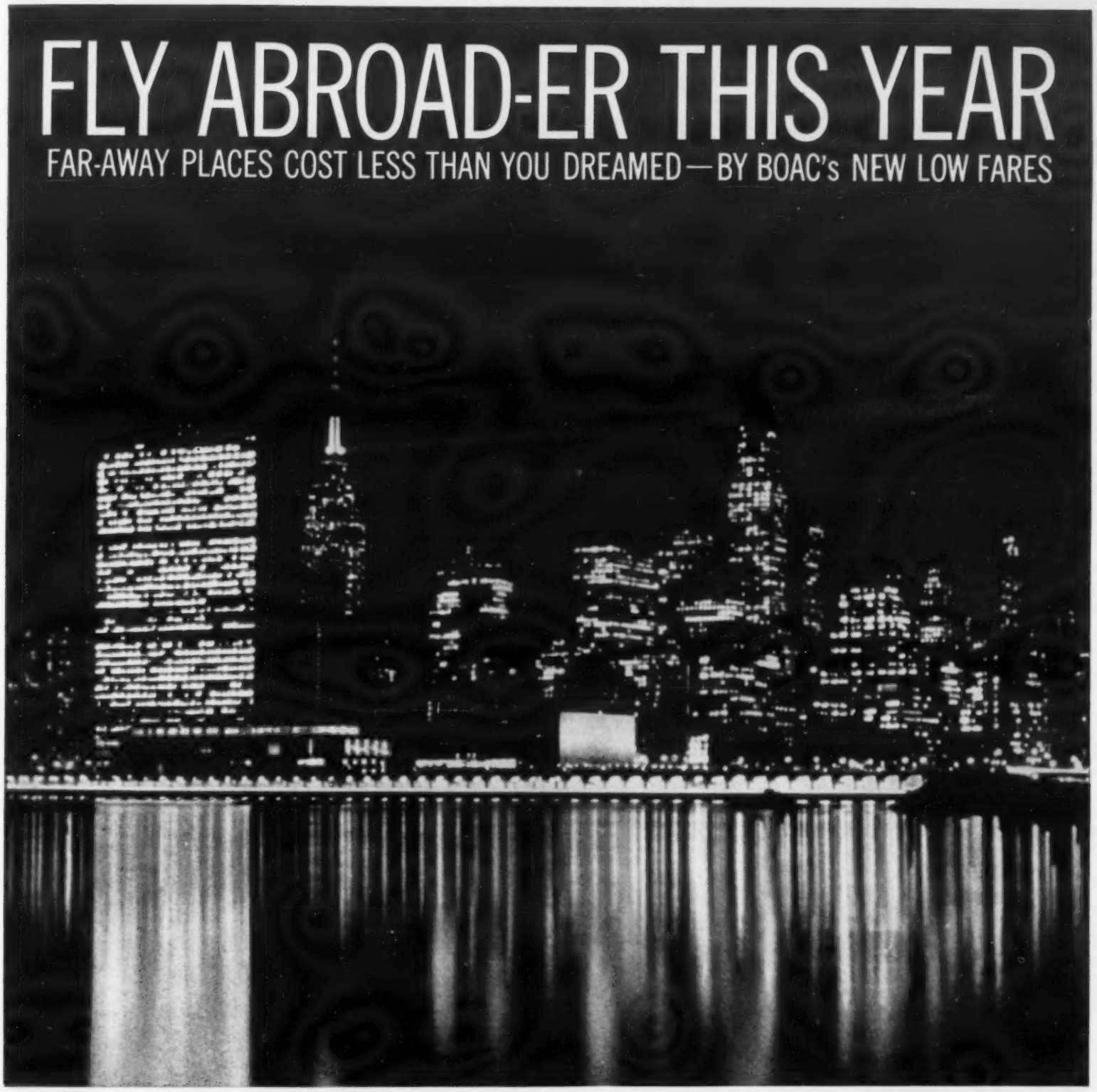

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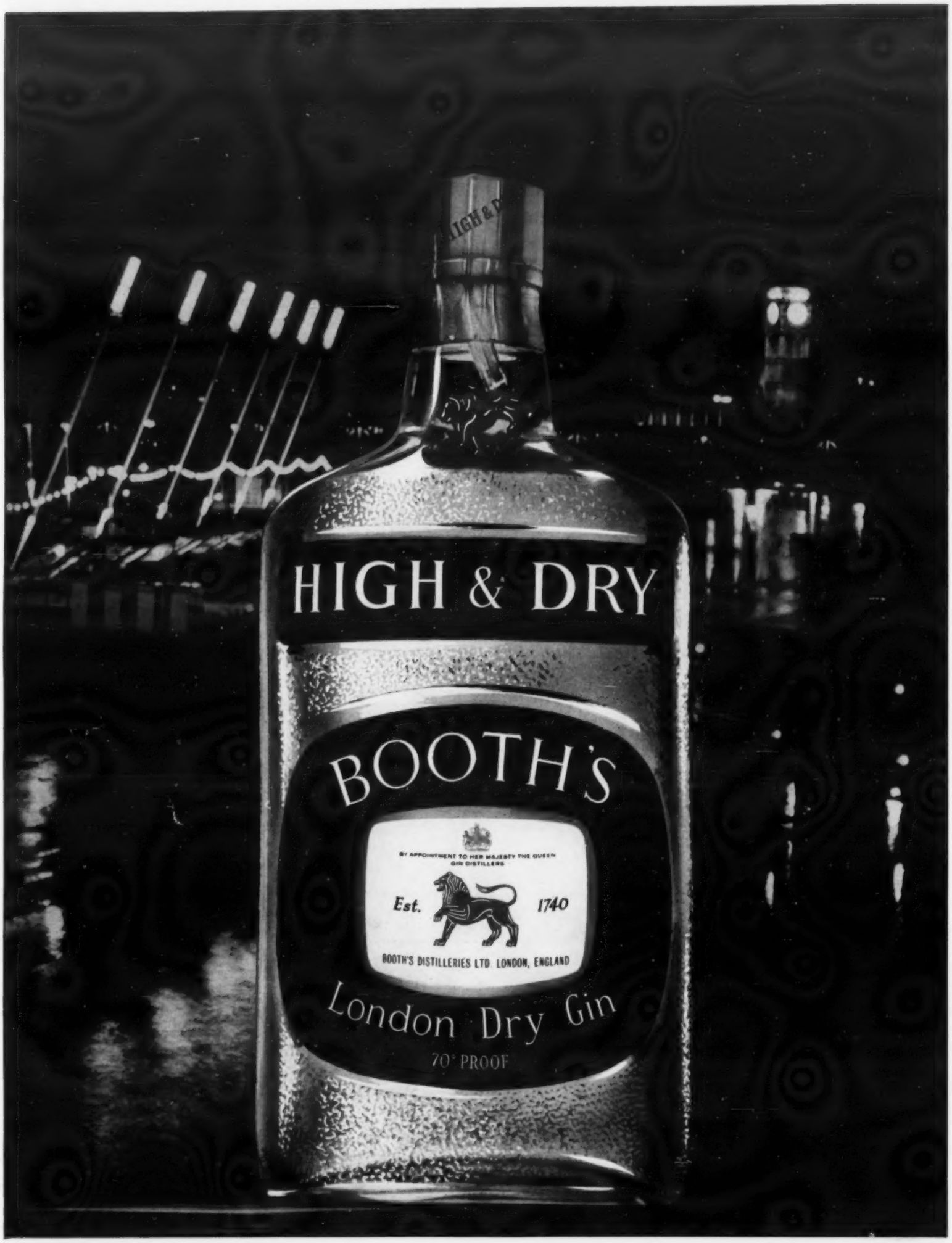


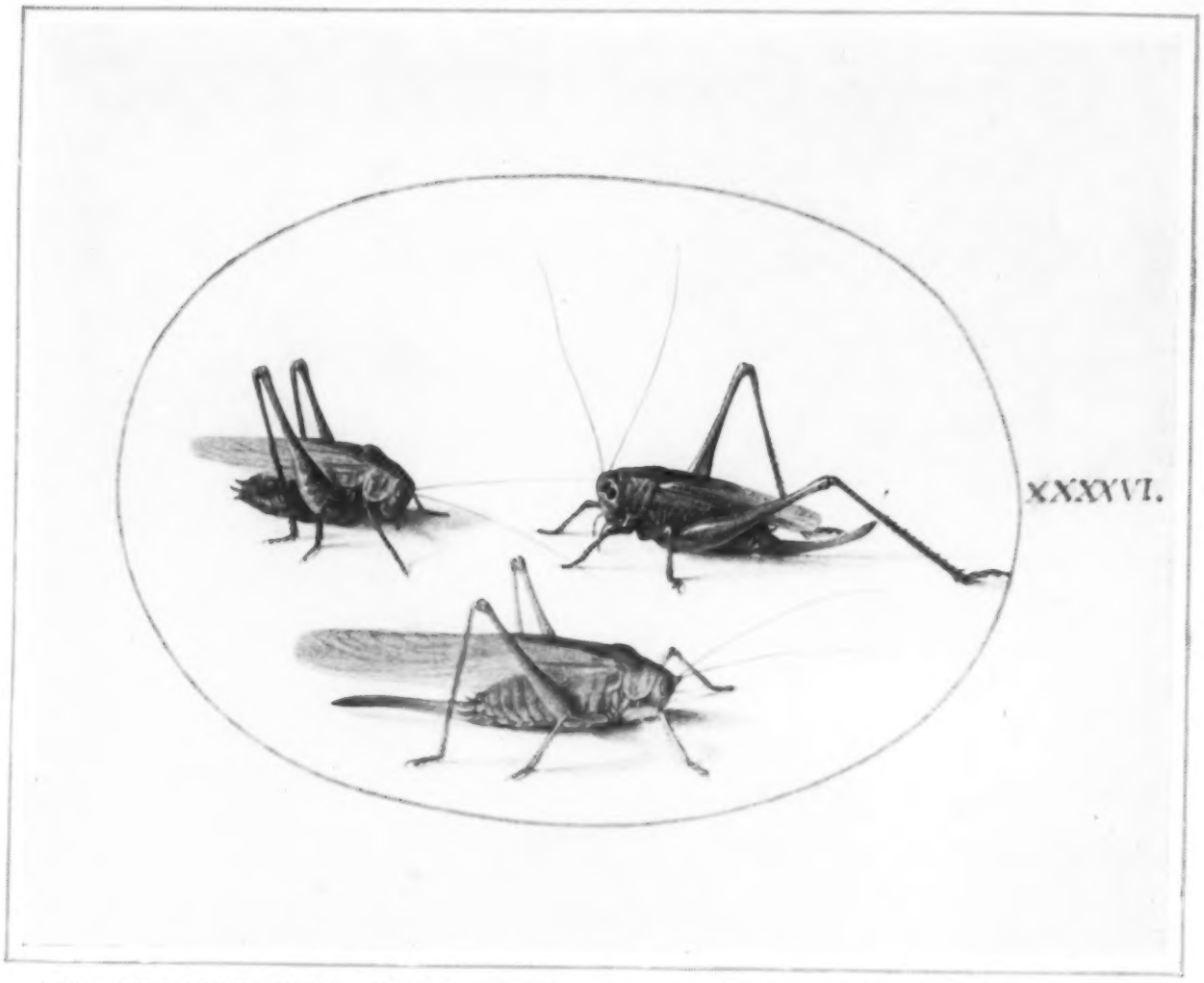
Outstanding!

GOLF IN THE 18TH CENTURY: A PORTRAIT OF A NOTABLE GOLFER OF THE DAY, NOW PURCHASED FOR SCOTLAND.

This lively portrait by David Allan (1744-1796), painted in 1787, is of William Inglis (*c.* 1712-1792) as Captain of the Honourable Company of Edinburgh Golfers, a post he held twice. Inglis was a surgeon in Edinburgh and twice President of the Royal College of Surgeons in that city. The artist, David Allan, was also a golfer of some distinction. Among the groups of golfers in the background, the Town Officer and two drummers are parading the Silver Club on the morning of the annual competition for it. This Club had been given as a trophy by the City of Edinburgh, and the winner was required " to append a gold or silver piece to the prize," and was styled Captain for the following year. The painting is a most interesting early record of a game which has been played in Scotland by all classes for more than 500 years. In fact, during the 15th century, golf was apparently so popular that three separate and equally ineffectual statutes were passed to prohibit it, because it interfered with archery practice! The picture has just been purchased from the London art firm of Edward Speelman Ltd., by the Scottish National Portrait Gallery, in Edinburgh. (Oil on canvas: 50 by 40 ins.)

Reproduced by courtesy of Edward Speelman Ltd., and the Scottish National Portrait Gallery.

AN EYE FOR NATURE: HOEFNAGEL'S EXQUISITE MINIATURE



A MALE (LEFT) AND FEMALE WARTBITER (*DECTICUS VERRUCIVORUS*) AND A GREAT GREEN BUSH CRICKET (*TETTIGONIA VIRIDISSIMA*).

BASKING BELOW AN ORANGE AND A MULBERRY TREE: AN EGYPTIAN MONGOOSE AND A BADGER, BY GEORG HOEFNAGEL.

THESE exquisite miniatures of birds, beasts and insects come from the Natural History undertaken by Georg (Joris) Hoefnagel for the mad and brilliant Emperor Rudolph in the 16th century. The manuscript was sold at Sotheby's in 1946 and is now in the possession of Mrs. Lessing Rosenwald, of America. Hoefnagel was born in Antwerp in 1545 and died in Vienna in 1600 or 1601. The son of a jeweller, he showed an early interest in the arts and after he had travelled in Spain, Germany and Italy he studied with Hans Bols, applying himself with diligence and success to the painting of animals, plants and insects. For eight years he lived at Munich where he was employed in making a missal for the Archduke Ferdinand and doing work for the Elector of Bavaria. The Emperor Rudolph II, who came to the throne in 1576 and who was a keen scientist, being the

URES FOR THE EMPEROR RUDOLPH'S NATURAL HISTORY.

TWO CHAMELEONS, ONE OF WHICH IS CATCHING A FLY WITH ITS TONGUE, SET AGAINST A ROMANTIC SCENE OF SEA, SAND AND CASTLE.

patron of Tycho Brahe and Kepler, heard of his fame and commissioned him to carry out this Natural History. This Emperor was so fond of animals that he let a young lion wander about the Hradschin Palace in Prague to the terror of his courtiers. It was at Prague that Hoefnagel may have carried out these miniatures. He later moved to Vienna where he is said to have divided his time between art and the writing of Latin verse. His powers of observation seem to have been best employed in the depiction of insects and mammals; to this he added a strong but firmly-controlled streak of fancy which can be seen here in the sunburst of pumpkin, cucumbers and carrots over the heads of the waterfowl. The centre one of these three birds is sometimes claimed to be a Dodo and reputed to be drawn from the life. Modern zoologists, however, prefer the identification given.

THREE WATER BIRDS: (POSSIBLE IDENTIFICATION; LEFT TO RIGHT) GARGANEY DUCK, RED SHOVELER AND A FEMALE TUFTED DUCK.

OFF TO THE COUNTRY FOR CHRISTMAS: SIR WINSTON AND LADY CHURCHILL LEAVING LONDON FOR CHARTWELL LAST DECEMBER.

THE FAVOURITE PASTIME: SIR WINSTON AT HIS EASEL IN MARRAKESH, EARLY IN 1959.

INTIMATE VIGNETTES OF THE GREAT STATESMAN: SIR WINSTON WITH LADY CHURCHILL; AND AT HIS EASEL.

Of Sir Winston's latter years, since his retirement from actual participation in the Government, these two scenes epitomise with vivid intimacy the picture of him that is in most minds. The upper was taken just before last Christmas and shows his first real outing after the accident in early November when he broke a small bone in his back. Everything is there: the fur-collared coat, the long cigar, one hand raised in the V-sign, the other plunged into the muff which he has taken to using of late years—and by his side, the beloved companion of so many years, Lady Churchill. The other photograph was taken during a holiday at Marrakesh, in Morocco, during February 1959, and shows to perfection the Honorary Academician Extraordinary, the statesman who has derived such pleasure and relaxation from painting—and who has produced so many and so distinguished paintings.